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ABSTRACT

The course discussed in Part I: Library Science 301, is concerned with the selection and utilization of Negro resource materials. The course is geared to the mind of the librarian as reader, the technician who shares the interest in theme, plot, and character analysis of the issue-oriented college student pursuing the leads of an assignment or simply exploring. Several approaches which could be utilized for the course are given, a six weeks' calendar outlined and finally the required readings are listed. Part II: Library Science 303, considers the bibliography of the Negro. This course is an exercise in creative bibliography. It aspires to encourage a pursuit of an idea or a current subject or phase of the black sub-culture in the United States that will evolve into a serviceable annotated bibliography. Topics for an annotated bibliography are suggested. A six weeks' calendar and suggested readings are also included. Following a section of notes on authors and ideas are: a general bibliography, a selected Bontemps bibliography, a selected DuBois bibliography, a selected Africa bibliography and a list of children's books. (NH)

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Books by BLACK Americans

by
L. M. Collins

INSTITUTE ON THE SELECTION, ORGANIZATION, AND USE OF MATERIALS BY AND ABOUT THE NEGRO

June 15—July 24, 1970

LI 002 916

FISK UNIVERSITY LIBRARY
Nashville, Tennessee 37203

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BOOKS BY BLACK AMERICANS

Notes

for

Library Science 301

and

Library Science 303

by

L. M. Collins, Ph.D.
Professor of English
Fisk University

Library Institute

Fisk University Library

Summer
1970

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Part I:

Library Science 301. Books and Readers: The Selection and Utilization of Negro Resource Materials.

For the librarian, this course is an occasion for renewal, a time for a renewed association with authors and books, ideas and trends, various and reflective of the black experience, - those publications that might conceivably be the core titles of a special collection, often referred to as the Negro collection, sometimes as Black Literature and as Afro-American Literature, - titles that are now being integrated into the general collection yet, at the insistance of nationalists, bear a mark of separatism. Black identity is perhaps more than a vogue.

The course is geared to the mind of the librarian as reader, the technician who shares the interest in theme, plot, and character analysis of the issue-oriented college student pursuing the leads of an assignment or simply exploring, following an idea introduced in the classroom, on campus, or on television. So geared, it suggests in critiques and observations, general as well as incisive, on character portrayal, narrative line, social commentary, thematic emphasis, as well as variety and inventiveness (or lack of these), -- ingredients of the written word of which the library is custodian about which the young mind might in any way be intellectually curious. To these elements the librarian-reader might easily and naturally steer that receptive, hopefully eager reader in search of the statistics of fact and the diversion of fiction pertaining to Negro life in the United States.

A facile approach here is the traditional, chronological outline as suggested by most anthologists and bibliographers, of which From the Roots edited by Charles L. James, treating the short story, is representative:

Part I: THE ROOTS, 1890-1920

Part II: A NEW WRITER, 1920-1930

Part III: DARK NATURALISM, 1930-1940

Part IV: TOWARD LITERARY ASSIMILATION, 1940-1950

Part V: TOWARD A BLACK ART, 1950-1960

Another order is the subject-heading or subject organization as suggested by the respected but long out-of-print NEGRO CARAVAN:

I. SHORT STORIES

II. NOVELS

III. POETRY

IV. FOLK LITERATURE

V. DRAMA

VI. SPEECHES, PAMPHLETS AND LETTERS

VII. BIOGRAPHY

AUTOBIOGRAPHY

VIII. ESSAYS

Or, one might easily follow the historical-evaluative design of which Margaret J. Butcher's The Negro in American Culture is an example:

I. The Negro's Role in American Society

II. The Negro in American Culture

III. The Early Folk Gifts: Music, Dance, Folklore

IV. Negro Music and Dance: Formal Recognition and Reconstruction

V. Negro Folk Poetry and Folk Thought

VI. Formal Negro Poetry

VII. The Fiction and Polemics of the Anti-Slavery Period

VIII. The Negro in Modern American Fiction

IX. The Negro in American Drama

X. The Negro as Artist and in American Art

XI. Regional Nationalism in American Culture

XII. Some Prospects of American Culture

Ane even a thematic emphasis may determine an approach, e.g., Heroes (biography and autobiography), When Peoples Meet (sociology, history, race relations, revolution, non-violent action, the National Association for the Advancement of Colored People, the Urban League, Crisis, Opportunity, the North Star and the Chicago Defender and other newspapers, journals, and radical groups(such as the Black Panthers), Songs and Singers (folk songs, poetry), Tales Men Tell (legends, fiction, drama).

Finally, note the easily expansive system: People, Places, Ideas, and Events. No form is absolute; all are worthy of consideration and recommend incorporation.

While the first method will be followed loosely, the idea of incorporation will be strongly adhered to with the thought in mind that any scheme is worthwhile if it encourages reader response, reading, and an association in any manner with authors and books. The control is the continuing parade of authors; the procedure is an examination of the black experience in which each is in some way involved and which each one mirrors according to his own art and genius.

Calendar. Books and Readers:

The Black Author in Search of Soul

Week One — The First Quest
Wheatley
Horton
Douglass
Washington
Chestnutt
Dunbar
DuBois

The New Negro: A Soul Renaissant?
Johnson, James W.
Johnson, Charles S.
Crisis
Opportunity
Locke
Toomer
Hughes
Bontemps
Cullen
McKay
Walrond
Fauset
White
Larsen

Week Two — The Voice of Soul, Sad, Bitter, Frank
DuBois
Hughes
Wright
Himes
Brown, Sterling
Fauset
Walker
Dodson
Johnson, James W.

Week Three — Soul, Almost Lost
DuBois
Hughes
Wright
Yerby
Ellison
Waters, Ethel
Himes
Andrews
White
Motley
Petry

Week Four — Soul - Almost

Baldwin
DuBois
Himes
Dodson
Demby
Savoy
Davis, Allison
Brooks, Gwendolyn
Killens
Bennett, Lerone Jr.
Jones, LeRoi
Brown, Frank London
Anderson, Marian
Dunham, Katherine
Motley, Willard
Kelley, William Melvin
Franklin, John Hope
Quarles, Benjamin
Butcher, Margaret J.
Bunch, Ralph

Week Five — Soul at Last! Black Identity

DuBois
a — Baldwin
n — Jones, LeRoi
d — Davis, Ossie
Williams, John

Week Six
Gaines, Ernest J.
Brown, Claude
Lester, Julius
Carmichael, Stokeley
Stone, Chuck
Killens
Hughes
Epps, Archie
Lee, Don
Malcolm X
Cleaver, Eldridge
King, Martin Luther Jr.
Robinson, Rose
Elder, Lonnie III

Required Readings.

1. Butcher. THE NEGRO IN AMERICAN CULTURE

   Purpose: "To trace in historical sequence - but topical fashion - both the folk and the formal contributions of the American Negro to American culture."

2. Gross, ed. FOR OUR TIME, 24 ESSAYS BY 8 CONTEMPORARY AMERICANS

   (Read the essays by Baldwin, Ellison, and Jones)

3. James, ed. FROM THE ROOTS, SHORT STORIES BY BLACK AMERICANS

   (Read stories in the order listed by Chesnutt, DuBois, Dunbar, Toomer, Hurston, McKay, Hughes, Bontemps, Wright, Ellison, Yerby, Petry, Baldwin, Gaines, and Jones)

4. Lomax and Abdul, eds. THREE THOUSAND YEARS OF BLACK POETRY

   (Read twelve poems of any twelve poets)

5. Two of any of the following sets of titles paired for thematic values:

   a. Toomer: CANE
      Tolson: "Dark Symphony" in AMERICAN NEGRO POETRY edited by Bontemps

   b. Wright: NATIVE SON
      Bontemps: "A Black Man Tells of Reaping" in AMERICAN NEGRO POETRY

   c. Baldwin: GO TELL IT ON THE MOUNTAIN
      Hughes: TAMBOURINES TO GLORY

   d. Ellison: INVISIBLE MAN
      McKay: SELECTED POEMS including "If We Must Die"

   e. DuBois: SOULS OF BLACK FOLK
      Hughes: SWEET FLYPAPER OF LIFE*

   f. Demby: BEETLECREEK
      Cullen: "Yet Do I Marvel" in AMERICAN NEGRO POETRY

   g. Dunham: A TOUCH OF INNOCENCE
      Hughes: "One Friday Morning" in LAUGHING TO KEEP FROM CRYING

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*See Authors and Ideas

h. DuBois: AUTOBIOGRAPHY*
Walker: "For My People" in AMERICAN NEGRO POETRY

i. Broderick: W. E. B. DuBOIS, NEGRO LEADER IN TIME OF CRISIS*
DuBois: "On Being Oneself" in W. E. B. DuBOIS, A READER

j. Robinson: EAGLE IN THE AIR*
Holman: "Song" in AMERICAN NEGRO POETRY

k. Johnson: AUTOBIOGRAPHY OF AN EX-COLORED MAN
Hughes: "I, Too" in AMERICAN NEGRO POETRY

l. Fisk University Social Science Document Number 2 Slave Narratives
Johnson: "Black and Unknown Bards" in FIFTY YEARS AND OTHER POEMS

m. Little: THE AUTOBIOGRAPHY OF MALCOLM X
Epps: THE SPEECHES OF MALCOLM X AT HARVARD*

n. Jones: TALES
Lester: LOOK OUT, WHITEY! BLACK POWER'S GON' GET YOUR MAMA

o. Margolies: NATIVE SONS*
Killens: BLACK MAN'S BURDEN*

p. Davis: PURLIE VICTORIOUS
Hughes: "My America" in THE LANGSTON HUGHES READER

q. Moody: COMING OF AGE IN MISSISSIPPI*
Mitchell: BLACK DRAMA

r. Hughes: I WONDER AS I WANDER
Hughes, ed.: FROM A BLACK PERSPECTIVE*

s. Wright: BLACK BOY
Dodson: WHEN TREES WERE GREEN

t. Bontemps: BLACK THUNDER*
Styron: CONFESSIONS OF NAT TURNER

u. Chesnutt: WIFE OF HIS YOUTH
Hayden: "Middle Passage" in AMERICAN NEGRO POETRY

v. Cullen: ONE WAY TO HEAVEN
Hughes: TAMBOURINES TO GLORY

w. Washington: UP FROM SLAVERY
DuBois: "Litany at Atlanta" in NEGRO CARAVAN edited by Brown

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*See Authors and Ideas

x.	DuBois:	SOULS OF BLACK FOLK
	Johnson:	GOD'S TROMBONES
y.	Killens:	YOUNGBLOOD
	Wright:	"The Ethics of Living Jim Crow" in NEGRO CARAVAN
z.	Walker:	JUBILEE* and "For my People" in AMERICAN NEGRO POETRY
	Hughes:	"Mother to Son" in AMERICAN NEGRO POETRY
a'.	Brown:	MANCHILD IN THE PROMISED LAND
	Hughes:	"I Dream a World" in AMERICAN NEGRO POETRY
b'.	Elder:	CEREMONIES IN DARK OLD MEN
	Peterson:	TAKE A GIANT STEP
c'.	Weinberg, ed:	W. E. B. DuBOIS: A READER*
	Parks:	A CHOICE OF WEAPONS*
d'.	Walser:	THE BLACK POET*
	Horton:	"On Liberty and Slavery" in THE POETRY OF THE NEGRO edited by Hughes and Bontemps
e'.	Bontemps:	WE HAVE TOMORROW
	Jones:	"The End of Man Is His Beauty" in AMERICAN NEGRO POETRY
f'.	Waters:	HIS EYE IS ON THE SPARROW
	Bond:	"The Bishop of Atlanta, Ray Charles" in AMERICAN NEGRO POETRY
g'.	Davis:	YES, I CAN*
	Tolson:	"Dark Symphony" in AMERICAN NEGRO POETRY
h'.	Cleaver:	SOUL ON ICE*
	Jones:	TALES

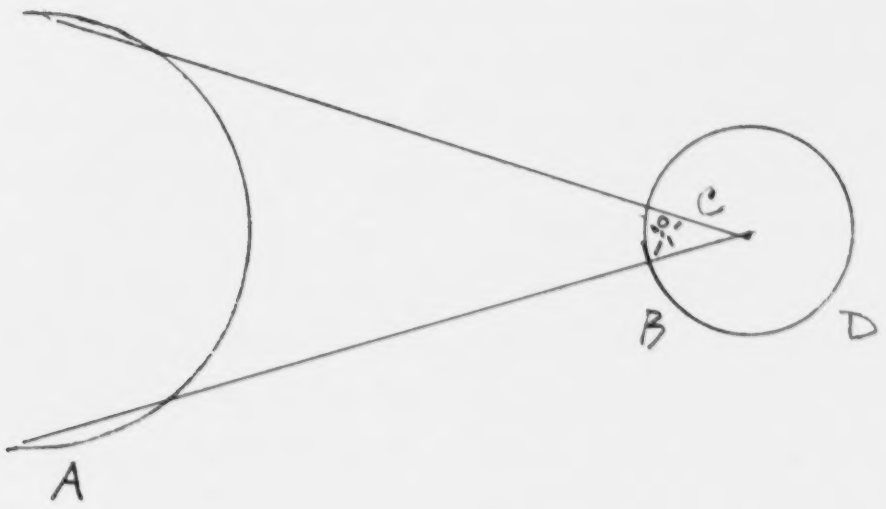
*See Authors and Ideas

Part II:

Library Science 303. The Bibliography of the Negro.

This course is an exercise in creative bibliography. It presupposes a working knowledge of materials and methods of general bibliography and those allied techniques that facilitate the application of library science to the several requirements of librarianship and the demands of the student-reader-researcher. It also presupposes a continuing experience in ideas and forms, books and authors as suggested in Library Science 301. On the basis of these, this course aspires to encourage a pursuit of an idea or a current subject or phase of the black sub-culture in the United States that will evolve into a serviceable annotated bibliography. This means a thorough examination, though not a verbatim reading, of many titles, graphic representations, and audio-visual tools that dramatize the point at hand.

Consider this diagram:



This system is designed to suggest that the human eye, Figure A, sees (or the mind perceives) the self or the individual, Figure B, as both a part of his own sphere of being, Figure C, and as a part of the larger society, Figure D. That is to say, the human being views himself and his world on one level and possibly projects himself onto another plane or sphere according to his own view of life and according to the people, places, ideas, and events that constitute his totality of experience.

Generally, this course seeks to assist the researcher-librarian to perceive strongly his "world" of experience as an American and, even as a black American, and to discover his role within the black experience and to realize (hopefully) within this framework the sharply fragile element of pride that has been the spur to the Negro author through the years and to share the full harvest of that pride in race and racial history as subjects for reading lists, special weeks of emphasis, and a general file of information. Further, the course attempts to introduce source materials to simplify the communication of ideas within, again, this framework, from which vantage area the librarian, understanding the plane of blackness, suggested in Figure C, may help the student, groping for definitions and causes, find reasons if not answers and in time fulfillment in the larger world society -- as a human being who must make his way in security and with spiritual satisfaction.

Specifically, this course starts with an examination of noteworthy bibliographies related to 1) Negro life in the United States and 2) notable black authors, e.g., DuBois, Hughes, and Wright, about whom criticism and portraits are extensive. It at mid-term leads into an

intensive searching for materials on a subject selected by the researcher, and concludes with a final fully annotated bibliography on such a subject as Black Heroes, or The Negro in the U.S.A., or DuBois, Rebel Number One, or on such fields of interests as Black Athletes, Black Comics, The Black Theatre, The Black Panthers, Martin Luther King Junior, and The Language of Protest.

The course requires, then, an annotated bibliography. The following topics may be used or may suggest others:

Africa, The Roots	The Leadership Role	Slavery
Civil Rights	Environment	Songs and Singers
Cultural Achievements	Religion	The Negro Middle Class

Here are some suggested topics listed by Turner and Bright in Images of the Negro in America:

1. The Spirituals as Voices of Protest
2. The Reflection of Mood in Slave Songs
3. The Role of the Negro Minister
4. The Life of a Slave
5. The Masks of the Negro
6. Negro Scientists
7. Aspirations of the Negro Yesterday and Today
8. Changing Ideals of Negroes
9. The Negro Writer
10. Patterns of Negro Leadership
11. Causes of Violence
12. Images of the Hero
13. The Negro in Harlem
14. Learning to Be a Negro

15. The Negro's Contribution to Music

16. Distorted Images of the Negro

Calendar.

Week One Sources for Bibliography
References: AFRO-AMERICAN WRITERS compiled by Darwin Turner
(Appleton-Century-Crofts, 1970)
THE BLACK MAN AND THE PROMISE OF AMERICA
By Lettie J. Austin, et al., eds.
(Scott, Foresman, 1970)

Week Two Sources for Bibliography
Reference: A BIO-BIBLIOGRAPHY OF LANGSTON HUGHES 1902-1967*
By Donald Dickinson (Archon Books, 1967)

Week Three Sources for Bibliography
Reference: W. E. B. DuBOIS: A READER
Edited by Meyer Weinberg (Harper and Row, 1970)

Week Four Sources of Bibliography
Reference: RICHARD WRIGHT*
By Constance Webb (Putnam's, 1968)

Week Five Sources of Bibliography
Reference: AN AMERICAN DILEMMA
By Gunnar Myrdal (McGraw-Hill, 1962)

Week Six Sources of Bibliography
References: THE NEGRO NOVEL IN AMERICA
By Robert Bone (Yale University Press, 1965)
LET MY PEOPLE GO
By Henrietta Buckmaster (Harper, 1941)
KING, A CRITICAL BIOGRAPHY*
By David Lewis (Praeger, 1970)
AFRO-AMERICAN WRITERS
By Harold Cruse (Morrow, 1967)
ROOTS OF NEGRO RACIAL CONSCIOUSNESS*
By Stephen Bronz (Libra, 1964)

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*See Notes on Authors and Ideas.

Suggested Readings.

Bone: THE NEGRO NOVEL

Cook and Henderson: THE MILITANT BLACK WRITER

Couch: NEW BLACK PLAYWRIGHTS

DuBois: BLACK RECONSTRUCTION IN AMERICA

Fishel and Quarles: THE NEGRO AMERICA: A DOCUMENTARY HISTORY

Hansberry: TO BE YOUNG, GIFTED AND BLACK

Meier: NEGRO THOUGHT IN AMERICA 1880-1915

Meier and Rudwick: THE MAKING OF BLACK AMERICA

Messner: ANOTHER VIEW: TO BE BLACK IN AMERICA

Resh: BLACK AMERICA

Robinson: BLACK STUDIES

Turner and Bright: IMAGES OF THE NEGRO IN AMERICA

WILLIAM STYRON'S NAT TURNER
Edited by John Henry Clarke
Beacon -- $4.95

BLACK THUNDER
By Arna Bontemps
Beacon -- $4.95

Arna Bontemps

A people needs its heroes. By them, young men are spurred to acts of courage and the nation finds dignity in the mythology of the past and in the reality of the present. Without them, there are no legends and Everyman is a non-person.

In the 100 years since the Emancipation Proclamation the Negro in the U.S.A. has, even within the framework of slave history, sought for and found his heroes: Harriet Tubman, who spirited more than 400 slaves to freedom via the Underground Railroad; once-a-slave Frederick Douglass, who orated for abolition; Booker T. Washington, who would lead his black brothers to individual freedom through work and industry; and DuBois, who campaigned for constitutional rights.

These and others are dear to the hearts of Afro-Americans who today in this hour of assertion and dissent, press the point that their past is no myth, that by the Grace of God but basically by the fundamental desire for freedom, slaves dreamed of freedom, vowed to be free, and died for it.

Thus, when William Styron a year ago wrote his novel, "The Confessions of Nat Turner," projecting the insurrectionist as anything but manly, intelligent, and courageous, he angered many Negro readers and authors.

Ten black writers respond to Styron in "William Styron's Nat Turner." Lerone Bennett charges, "Styron is playing the 'new history' game of reviving Big Black Sambo ... the bootlicking, head-scratching child-man;" John Killens, novelist and essayist in the mood of current activism, quotes Margaret Walker in "Jubilee," "No matter what a white planter said, every slave craved his freedom," to emphasize Styron's failure to understand Nat Turner's motivations.

Responding in thundering language though with sharp bias, these intellectuals advance the opinion that Styron's Nat has little resemblance to the historical figure, that the author is literarily incompetent and morally wrong to dissipate the Turner dynamics as a man.

The best essay of the lot is by Ernest Kaiser, specialist in the New York City Public Libraries, notable for its finely incisive analysis as it studies the problem of creating Negro character in historical fiction. The book costs $4.95. His piece is worth every bit of four dollars; for the rest, ninety-five cents is about right. They protest too loudly, however well.

*Adapted from reviews written for the Nashville Tennessean.

John Killens, while solidly supporting his thesis that Styron was in "desperate need of emancipation from his slave-master's psychology," dares to wade into deep waters without swimming knowledge when he claims that Arna Bontemps' novel, "Black Thunder," of the slave revolt of Gabriel Prosser "would not have the slightest chance of making critics and readers reconsider their thoughts on history as it involved slaves."

With indirection and an almost tender thread of narration, the Bontemps story, first published 32 years ago and now republished by Beacon Press as both a companion volume to "William Styron's Nat Turner" and to "The Confessions of Nat Turner," is a recall of the tragic fight for freedom by the Virginia slave, Gabriel Prosser, who was captured and hanged in 1800 (the year Nat was born) for organizing a revolt of slaves and plotting to burn Richmond.

If all the fire and brimstone, the hell and damnation of the ten authors other than Kaiser were weighed, they would be but a grain of sand on the scales of effect, outweighed and over-balanced by the Bontemps phrasing.

His black hags about the fire are the witches of literature; his Pharoah who betrayed Gabriel is the Judas of everywhere; his Gabriel is the tragic hero fighting desperately against tremendous odds that kill him but not his dream.

Arna Bontemps, one of the young promises of the Negro renaissance of the Twenties, fulfilled that promise with his informal histories and stories of Negro life and culture through the years. "Black Thunder" is fulfillment anew, a re-statement of the dignity of man, even when he is reduced to a slave non-person.

THE BLACK WINE
By Hal Bennett
Doubleday -- $4.95

PAID SERVANT
By E. R. Braithwaite
McGraw-Hill -- $4.95

SOUL ON ICE
By Eldridge Cleaver
McGraw-Hill -- $5.95

Eldridge Cleaver

Three books of Negro life for today.

First: A fictive amount of a Virginia boyhood edging into a New Jersey early manhood. As David lives the contrast of home in the South and the Decatur Street scene in the East, he withdraws "into the cool, quiet shadows of the cellar," where as an adolescent in

quest of himself he discovers security and "motherliness" such as he has never known in his mother Eloise. "It was mother, father, friend, all in one ... (He was almost ecstatic) in its enveloping cool."

As he dreams a growing boy's dream, in his aloneness, he is straight out of Truman Capote, eager, fragile, out-of-this-worldly. Yet David, a sensitive boy burdened by memories of fear and stories of ugliness, by the awe of urban obscenities and the many faces of northern prejudice and a remembrance of rural penury and superstition, is straight out of Hal Bennett, who in his first novel, "A Wilderness of Vines," burst the balloon of color.

In "Black Wine" David drinks from a bitter cup of life, attracted by a promise of heady excitement but soon disillusioned by the harshness of reality, not the least of which is being Negro. From this there is no escape. Through a new friend, the wickedly flamboyant Bubblebutt, he learns the cut of cruelty; through the sophisticated Dolly he suffers the loss of a disturbed childhood; through Mr. Eisenberg, the Jew who chooses to remain in David's ghetto, and the explosive Viola, and finally a riot, David learns to pierce the veil of pigmentation, the shell of skin itself to find himself a human being.

David's search is a reader's reward. Humor, ghost stories, tales of love and laughter are potent parts of "Black Wine," though some, perhaps the Afro-Americans to the left, will charge Mr. Bennett with being too literary (literate?) and describe his treatment of Negro tenement life as an Uncle Tom design.

Second: A social worker's journal of three years of case histories while working for London's Department of Child Welfare. Braithwaite, as a "paid servant of the people," specialized in finding families for homeless nonwhite children. As an immigrant from Guiana (newly independent Guyana of which Mr. Braithwaite is presently ambassador to the UN), he brought to his job sympathy, hope, and insight, characteristics that describe the intimate episodes of which he tells.

The book was first published in England in 1962 and forms a part of a remarkable autobiographical study of the years 1950-60 reported in the enormously successful "To Sir, With Love," which told of Mr. Braithwaite's rather Sir Galahad-like role in search of tolerance as a teacher in British schools.

His Roddy, the colored half-Mexican, probably the child of an American soldier, is the symbol of England's current "lost generation," about whom the author is actively concerned as they struggle against prejudice and ignorance. Neither class nor caste, a firm no nor indifference, daunt the will and determination of this man to help the many unfortunate children who are his neediest cases. He communicates these in a narrative line that is fresh, light-hearted, and free of didacticism and psychological statistics.

Third: Letters and essays written by a cultural critic, Eldridge Cleaver, whose first letter of the series was written in 1954

when he was 18 and in Folsom Prison, California, serving a prison sentence on a marijuana charge. Afterwards, he served a longer term for rape. In his later "prison" essays his adolescent innocence fades and in its stead "savage irony and a profound dead-pan humor about the white man's civilization in the twentieth-century United States" persists.

What he has written in a masterful manner; what he has to say of himself as a "soul on ice," suspended for a time and in time until he is free to live normally, liberated emotionally and culturally as a man of color; what he has to say of what will happen to this land if "it's political conflict between the generations that is deeper, even, than the struggle between the races" is not successfully resolved; what he has to say of degradation suffered in prison and throughout the country by the lowly and underprivileged in search of manhood, these are the form and content of "Soul on Ice."

Since writing this book, Mr. Cleaver has been paroled and, while engaging in protest activities of the Black Panther Party, was shot. If he is finally to find civil freedom, if his artistic genius is not consumed by the fires of hatred generated by a loss of faith in the social order and by an excitable involvement in the black liberation movement, Mr. Cleaver will easily emerge as one of the great writers in American literature.

W.E.B. DuBOIS: NEGRO LEADER
IN TIME OF CRISIS — W.E.B. DuBois
Stanford University Press -- $5.00

Hated, revered, scorned, honored, investigated, fired, neglected, reviled, and feted - this is the almost weird portrait of "a black man in a white culture" who learned, probably as a New Englander in college at Fisk in the 1880s, and later at Harvard and Berlin, that "the barrier of color created two worlds: a dominant white society and a separate Negro community." He was W. E. B. DuBois.

In the golden autumn years of his life, DuBois became a dynamic part of both worlds, amazed and impressed by the intensity of the hostility between them. In time, finding in each the roots of conciliation, he appointed himself mediator between the two cultures, and in this role, hotly independent and passionately articulate, as teacher, sociologist, historian, essayist, orator, poet, novelist and editor was missionary to both races. He fearlessly "insisted that the Negro become a man and a citizen and that he fight until America allowed him to be both."

"Make way for democracy. We served it in France, and by the Great Jehovah, we will save it in the U.S. or know the reason why,". This statement written after the armistice is typical of DuBois' strident

tone. For some 60 years DuBois "pointed the way for the Negro, not by his futile searches for extranational allies, but by steady refusal to accept or to allow the Negro to accept less than his full rights as an American."

As a fighter for the cause, DuBois was the acknowledged "radical" leader. He fought everyone, black or white, and any idea which threatened or challenged his program or the demands of its policies. He used the NAACP, which he helped to found, and its organ, the "Crisis," of which he was vigorous editor, as his heavy artillery. He was austere, uncompromising, scholarly, unapproachable, and unafraid.

As the third recognized great leader of his people (after abolitionist Frederick Douglass and Booker T. Washington, a conservative who tried to give the Negro economic security), he clashed with the conciliatory Washington, with the army, congress, the Negro press, labor, industry, the state department and ironically the NAACP. As a matter of fact, this brilliant man's career is a parade of feuds and spats; yet he hammered away at the very conscience of America. And today, still analytical, still making up his own mind, he has repudiated both cultures in his support of world socialism and world peace.

Mr. Broderick, a teacher of history at Phillips Exeter academy, has written a different kind of book on American culture: the history of the development of a Negro intellectual. In so placing his subject in the context of his time and in presenting the 19th century roots and the 20th century mutations of DuBois' philosophy in response to changing conditions, the biographer traces the whole movement for Negro equality in America.

THE AUTOBIOGRAPHY OF W.E.B. DuBOIS
International Publishers -- $10.00

W.E.B. DuBois

"I believe in communism" is the final declaration of a man whose long life, five years short of one hundred years, was an odyssey in search of a golden truth: "A planned way of life in the production of wealth and work designed for building a state whose object is the highest welfare of its people and not merely the profit of a part."

This was the definition of an independent soul who when he died in 1963 in the new African nation, Ghana, of which he had become a citizen, had assumed the mantle of leadership of the Negro people of the U.S.A. after Abolitionist Frederick Douglass and the conservative Booker T. Washington.

He had "clashed with the conciliatory Washington, with the army, Congress, the Negro press, labor, industry, the State Department, and ironically the NAACP, which he had help to found."

Having decided that the best course for black Americans in search of a power to lead themselves into the mainstream of both the U.S.A. and world affairs, expressing himself brilliantly and fearlessly but tersely and frankly to the chagrin and anger of thousands, black and white, he pursued a career which is a "parade of feuds and spats; yet he hammered away at the very conscience of America." What he wanted ultimately required not only the making up of his own mind, but also a repudiation of accepted cultures "in his support of world socialism and world peace."

"The Autobiography" is not an apologia for a tornadic life. Dr. DuBois called it a soliloquy - "A Soliloquy on Viewing My Life From the Last Decade of Its First Century." It is rather a summary, an inventory, and a brief of a sort. As such, it is, on the one hand, a very personal description of the mood and people of DuBois' world of race relations. At the same time, it is a long, involved, splendid essay written with perception and resolution but also out of disenchantment with the American way and possibly with the way of the world, which he views from "high on the ramparts of this blistering hell of life."

DuBois is the old man burdened with the heaviness of his years, forced to endure the agony of memories of castigation by blacks who could not forgive him his indictment of Washington's measure of advancement in material terms; of federal charges of subversion of which he was exonerated but which diminished his following mightily; of animosity by whites who could not accommodate his ideas on citizenship; of criticism by the black man whom he championed and who first charged him (in spite of his ("The Souls of Black Folk") with minimizing the Negro heritage and with drowning him in the mainstream of American culture, and later with the folly of separatism. Even so heavily burdened unto death, DuBois calls for a moral rearmament if America is to assume its birthright.

His life as he examines it in retrospect is part of the great crisis of the U.S.A., the Negro problem. In fact, "The Autobiography" is an extension of his "Dusk of Dawn," first published in 1940 and to be republished in April, which is "an essay toward an autobiography of a race concept."

That is to say that the DuBois life is inescapably bound to the sociology of race in America, with the "hurts and hesitancies that hem the black man in America." In his eventful career as sociologist, novelist, poet, essayist, and full-time exponent of fulfillment of the American dream for every man, he "insisted that the Negro become a man and citizen and that he fight until America allowed him to be both."

W. E. B. DuBOIS: A READER
Edited by Meyer Weinberg
Harper and Row -- $8.95

W.E.B. DuBois

Intellectual: a "tensor between scholarship and social action."

Crusader: "I do not care a damn for any art that is not used for propaganda."

Rebel: a civil-rights original advocating "the right of black folk to love and enjoy."

Scholar: creator of learned syntheses of neglected subjects such as African history, student of Negro life in the U.S.: "religion, education, work, politics, health, literature, science, libraries, music, children, mothers."

Aristocrat: lover of a life style cast in the mold of aesthetics, yet a philosopher with an abiding, undiminishing love for his people in the ghetto, the inner city, the forgotten farm in the black belt who were of his own "soul."

Social scientist: researcher in "nearly every major issue of modern social life - race and racism, democracy, equality, socialism and capitalism, imperialism, ... revolution, war and peace, cultural nationalism."

This is the profile of William E. B. DuBois; it is an inventory and estimate of a remarkably long and productive life of a man born into a black New England family in 1868, educated at Fisk, Harvard, and the University of Berlin, and cultivated both by nature and environment to attack and reduce the burdens of the oppressed in the land.

This is the view of DuBois as presented by a Chicago writer-teacher-activist, Meyer Weinberg, in W. E. B. DuBois; A Reader, an Urban Affairs book of which series Kenneth B. Clark is general editor.

Borrowing from Jose Marti ("Mountains culminate in peaks, nations in men."), he declares DuBois to be a "peak of a man." His collection of 81 selections from the amazingly large DuBois output (he wrote unceasingly until his death in 1963), mainly hitherto published only in magazines, prove his point.

Grouping the essays, statistical studies, and poems under such headings as "Being Oneself," "Life in Black America," "Black Children and Mothers," and "Separation and Integration," Meyer cleverly reveals the mind (thoughts) and heart (hopes) of the man who first defined soul in the American classic, The Souls of Black Folk, and the dynamics of a mission he considered possible through education.

The revelation: "one of the greatest intellectuals America has produced," but also for the concerned reader the answer to the question: Why is DuBois hero to America's vigorously young and militantly oriented blacks?

NEGRO THOUGHT IN AMERICA 1880-1915
By August Meier
University of Michigan Press -- $2.25

Black Authors

CEREMONIES IN DARK OLD MEN
By Lonne Elder III
Farrar, Straus -- $4.95

Lonne Elder

The conspiracy trial at Chicago, the ordeal at the Coca-Cola Bottling Works at Nashville, and Moratorium Day everywhere are but three scenes in the long drama of the Ordeal of a Nation.

Another is the rise and revolt of the black man, sometimes tragically violent, often maddeningly frustrating, and always heart-rendingly sad in large measure because of the vise of economics and the chafe of caste. To understand all this is a life-long study in sociology, in the ever-present challenge of man's relationship with his own kind.

Evidences of this are two recent books of special worth in anybody's reach for the handclasp of understanding. One is Negro Thought in America by August Meier, a professor of history formerly at Fisk and now at Kent State, who is building an enviable reputation on scholarship relating to the life and times of the Negro leaders of the past such as Booker Washington, DuBois, and the creative writers of the Harlem renaissance.

His book is fairly inexpensive and therefore within the purchase range of readers seeking to collect items concerning black thought especially as it is relevant to current action.

More importantly it is, as his mentor in research, the noted historian, Harry Steele Commager, claims, "an original and distinguished contribution to a greatly neglected subject, a mine of information" on two exceedingly impressive and significant minds in black America, Washington and DuBois.

Meier's book is of further importance for its interpretation of Washington's concept of black separatism, which is being re-examined by black revolutionists mainly for the reason that it oddly enough parallels their nationalistic views, and, startled, having rejected his Uncle Tomism, they are re-evaluating Washington's intellectual and political stance.

Ceremonies in Dark Old Men is by a new, engaging black playwright, Lonne Elder III, who by this play has established himself as a potent force in the dynamics of American culture, expounding in the theatre on the stulifying folk trick of demeaning the black brother by advertising and other business methods to the blunted point that his image of himself is ugly and comically exotic.

This play is a critique on that image and its condition in the Harlem ghetto today, where survival becomes subtle trickery and triumph over the odds is short-lived, a minor ritual; the system is a monster, overwhelming and subduing. Soulful in the modern manner, comic as life often is, and disturbing (and evidently in need of actors and acting to bring it off), Ceremonies is terse commentary on life down the street in our town.

A BIO-BIBLIOGRAPHY OF LANGSTON HUGHES
1902-1967
By Donald C. Dickinson
Archon -- $10.00

Langston Hughes

In his Foreword to "Poems from Black Africa," which he edited four years before his sudden death in 1967, Langston Hughes wrote, "Usually poets have their fingers on the emotional pulse of their people." He was writing his own epitaph, for he will be remembered as the lyric historian of the Negro in America.

The evidence is irresistibly strong. Both the Afro-American right and white liberals honored Hughes for outstanding community service as a sensitive interpreter through prolific writings on racial pride, love and ambition as well as the common denominator for all men, laughter and good will.

The militants to the left dedicated an issue of "Negro Digest" to this man, in whom they saw a long life devoted to defining the role of the Negro in American culture. Their poems, essays, and stories were their memorial to the mind, more than any other, that in story and poetry had been a "barometer of social and economic pressures on the Negro."

And Columbia University students, before their spring revolt held a service on campus in memory of Langston Hughes, who had attended the university for a short time when he was an unknown undergraduate.

After Hughes' death, Knopf and Prentice-Hall published "The Panther and the Lash," a collection of 70 new poems, and "Black Magic," an historical report on Negro theater in the U.S.A.

Now, Archon Books has published "A Bio-Bibliography of Langston Hughes 1902-1967," a bibliographic inventory of the Hughes incredibly long list of works by a student of Hughes, Donald C. Dickinson. For the

researcher, this volume is an indispensable reference. One half of it concentrates on all the Hughes writing published in English and foreign languages up to 1965, exclusive of newspaper materials and lyrics for music and phonographic recordings. This is followed by a list of some 100 references on Hughes and also on the Negro author.

The Bibliography is divided into eight catagories for easy use: Hughes' books, those edited by Hughes, translations, works in foreign languages without English editions, collections indexed for contributions by the author, prose and drama, poetry, and works about the author. All of which is a worthy undertaking in itself, forever a tribute to the creative genius and lighthearted eloquence of Langston Hughes, who knew hurt but refused to cry, who suffered the indignities of second-class citizenship but continued to press, long before the current vogue for protest, for honor according to a choice of his own weapons, such as the poem, "I, Too, Sing America" and "I Dream a World."

This book is more important, however, for its first part, the biographical critique of the Hughes works, in which Dickinson attempts to assess the author's accomplishments.

He does so with a running account of the Hughes years and the effect on them of a "determined drive toward social and economic equality," an ebb-tide in the sea of human interaction in which Hughes was ever a seaman (Of his writings he said, "Literature is a big sea full of many fish. I let down my nets and pulled. I'm still pulling.") This thinking determined the title of his first autobiography, "The Big Sea;" his concern for life, his second autobiography, "I Wonder As I Wander."

Though Dickinson has written, as a scholar-librarian should, his facts attractively and has measured them wisely within the framework of the Hughes personality and the response of those who knew him well and who could add to the study a stamp of authority (Arna Bontemps, Hughes' oldest friend and collaborator, wrote the preface), even so, the full Hughes story is not there. The excitement and vigor of the so-called Negro renaissance, for example, are missing, lost in the Dickinson weighing, defining, and giving reasons why and methods how of the poems and other works.

Despite this, get this book and read it closely. Here is a bibliographic portrait of the first "brother" who dug into folk materials and struck "soul" and called it beautiful. He who had been rejected by the brown Americans of the Thirties (they thought him cocky and uncouth), who had been lionized by white Americans (they deemed him exotic and folksy but real), who had been popular with collegians (they honored him as a fun-poet and a jazz buff), and had been damned by preachers and citizens councils (they considered him irreligious and communistic), is today revered by the new Afro-Americans for his insistence on first-class citizenship, for dignity, and for his regard for the Negro past.

THE SWEET FLYPAPER OF LIFE
By Roy DeCarava and Langston Hughes
Hill and Wang -- $3.50

GOAT SONG
By Frank Yerby
Dial -- $6.95

Langston Hughes

and

Frank Yerby

"Something there is that doesn't love a wall. That wants it down" is a poet's comment on man's innate will to destroy barriers of communication or walls of isolation or fences of separation created subtly by greed, bias, or caste.

One such poet, as well as playwright, homey philosopher, and humorist, one of the more amiable social critics chipping steadily at the masonry of the unhappy wall of prejudice in the USA is Langston Hughes.

With an almost magic "Jericho" formula in the Twenties he satirized Negro-white relations, made a fool of prejudice, and taught that the Negro too was patriotic and capable of making a signal contribution to American culture. In time, he became the "Shakespeare of Harlem," his adopted home, with which he carried on a love affair in verse and a syndicated newspaper column until his recent death.

The special Hughes touch, the quality of amused observation, the jargon of the people, humanity (which he seems to embrace in a vigorous hug), transforms this recently re-published 1955 photographic essay from a harsh sociological statement to a poetic portrait of contemporary living fragmented within a major American city.

Sharing authorship with photographer Roy DeCarava, Mr. Hughes weaves a fantasy: A messenger from the Lord brings a telegram to Sister Mary Bradley telling her to come home. She refuses, saying, "I am not prepared to go ... I'm so tangled up in living, I ain't got time to die ... Me, I always been all tangled up in life."

Sister Bradley speaks perhaps with the voice of Mr. Hughes when she firmly announces her resolution to live and tells how her prayers will "reach down in all them king-kong basements, and sing with the juke boxes, and walk in the midnight streets."

But she is also the mother figure working, earning, taking pride in family, loving the children, and defending the errant. And she is Mr. Hughes' symbol for the human spirit gloriously unwilling to be diminished unto nothingness by the stupifying press of slum life.

"Sweet Flypaper of Life" is in its way an indictment of a social pattern perpetuating suppression, but it is so pregnant with good will that it fairly shouts: Jericho! Jericho! Jericho! And the walls are tumbling down.

Another author who has broken through the confines of race is Fisk Alumnus Frank Yerby, who a generation ago wrote a best-selling novel of the romantic antebellum South, "The Foxes of Harrow," which many readers have seen again and again on television in its movie version.

Unlike Langston Hughes, Mr. Yerby is not identified in any way with social criticism, with the rage to identify as a black man; he is maligned for not employing his remarkable ability to tell a highly marketable tale. He is also criticized for writing in assembly-line fashion for those who want nothing more than sex, adventure, and violence. Perhaps these reactions led him to seek home and hearth in France and Spain, where he now writes beyond the wall of race.

Maligned, defamed, Mr. Yerby has written now his nineteenth novel since his 1947 success. Like the Yerby stories that came after, "Goat Song" bears his marks of sexuality, cruelty, physical beauty, and general "festering decadence" so strongly that the novel will doubtless be termed a carbon copy of its forerunners.

But Yerby enthusiasts will not listen to the detractors; they will read "Goat Song" for its story-line: At the time of the Peloponnesian War there lived a Spartan youth of great beauty, Ariston, who was loved and hated by many. He was sold into slavery after the Athenians were victorious at Sphacteria. Ariston was for a time infamous for his beauty and the favors he sold; later he was celebrated for his embodiment of all things fine in the Athenian spirit, a friend and patron of Sokrates and Euripides. Over all this is cast a dark mantle, the realization for Ariston that all those he truly loves suffer and die.

So, conjuring up the pageantry of ancient Greece, its pagan disregard for human life, its brutality, as well as its graces, Mr. Yerby has again served up a fabulous dish for the excitement-starved, who will dine sumptuously, caring little that hours later they will be hungry again. There's always Yerby, pen in hand, with another recipe of Spanish spices, or Italian, or French.

BLACK MAN'S BURDEN
By John Oliver Killens
Trident -- $3.95

John Oliver Killens

A recent AP story in THE NASHVILLE TENNESSEAN told of the opening of the University of California at Los Angeles' first American Negro history week, at which the feature lecturer was Arna Bontemps, distinguished author of informal history and children's books and long-time librarian at Fisk University.

Mr. Bontemps' visit to California was made especially to mark the announcement of the gift to UCLA of the Spingarn Collection of books by

and about the Negro, which collection is a significant far-western balance to the James Weldon Johnson Collection at Yale in the East.

Readers who do not have access to such special libraries, whose holdings are both extensive and intensive, and who are curious about or genuinely interested in the subject of the Negro in American culture, will want to read "Black Man's Burden" by John Oliver Killens author of the novels "Youngblood" and the currently popular "And Then We Heard the Thunder," which was mentioned in critics' columns as a leading contender for a Pulitzer Prize about two years ago.

This time Mr. Killens is an essayist much in the manner of the well-remembered Richard Wright and the controversial James Baldwin, both of whom (in "White Man, Listen!" and "Notes of a Native Son" respectively) sought an interracial understanding.

In a spirit of mission, it would seem, Mr. Killens has written frankly, earnestly, beautifully, and always logically an analysis of the psychology of oppressed people, who, now that social emancipation is the law of the land, must provide a militant leadership and define the area of responsibility for the Negro.

He sees black Americans as a "bridge to mutual understanding" between the West and Africa-Asia. They have in common with the other people of the world the experience of having felt "the cruel and ruthless heel of white supremacy."

In this experience, Mr. Killens declares, "we (colored people) have been 'niggerized' on one level or another. And all of us are determined to 'deniggerize' the earth. To rid the world of 'niggers' is the Black Man's Burden; human reconstruction is the grand objective."

In this time of social revolution, he writes with a pen that is sharper than the warrior's blade - sharper because he cuts with the slash and curve of reason, for the sake of argument and contention opens old wounds caused by patterns of segregation, and moves his reader to discomfiture with a blistering attack on those who would profane by bigotry the most precious statements of the American dream: The Bill of Rights, The Constitution, and the Declaration of Independence.

His blow is a sharp one, right between the eyes when he shoots the question: "How are we going to integrate them (the whites) into our New World of Humanity where racial prejudice will be obsolete and the whiteness of their skin will not be held against them?"

So, he directs a consideration of the essence of the task that the Negro in the mid-sixties has assumed and of what gives it its strange dynamics; it demands of the Negro that he teach the true meaning of dear phrases with which the American is most concerned: democracy, human dignity, and the brotherhood of man.

As one reads this essay, he is led to admire Mr. Killens both for his philosophy for theeventual emancipation of all races on the American

and world scene from the evil of prejudice (is it but a dream?), and for his own escape from hatred after an evidently personal trial by the fire of bigotry.

Reading "Black Man's Burden," feeling its passion and the resonant quality of its often ringing though sometime slogan-like language, one remembers another revolutionary time past in American history and the fire and sword of Tom Paine. He would recognize in John Killens fraternity and a sameness of purpose and particularly a truth: These are the times that try men's souls.

KING, A CRITICAL BIOGRAPHY
By David L. Lewis
Praeger -- $7.95

Martin Luther King Jr.

The King is dead. Long live the man!

The legend is no more. Martin Luther King, Jr., who was born without fanfare, lived with lights and cameras, and died in 1968 in a blast of a shotgun, and was buried with singing, tributes, and trumpets. He had been Little Lord Jesus to some, De Lawd to others, and at the same time the reincarnation of the hated Satan to many.

To Biographer David Lewis, a professor of history at Morgan State College, Martin King is a figure of "instant history," one to be judged not in terms of predestined measuring and calculation but in a pattern of action determined by the full stream of social interaction.

The sum total of all Martin King was from his birth in 1929 and Atlanta boyhood as Mike, sensitive, lively, articulate, whose two attempts before he was twelve at suicide "are evidence of a warp of personality that may have cradled a brooding disinclination to compete;" through the crises of boycott and marches for civil rights, the exhilarating triumphs (such as the Nobel Peace Prize) and the disenchanting failures of missions unaccomplished (Selma and Chicago), this is the concern of Professor Davis: not to praise nor to condemn, but to describe the truth as he is witness to it in his account of the life of Martin Luther King.

That truth is often shockingly disquieting. As an undergraduate at Fisk in 1956, David Lewis and his generation found Martin King (already a national figure visiting the campus) capable of mesmerizing his impressionable listeners, yet unwittingly urging a minority of them to disbelief with his "unabashed emotionalism and pseudophilosophical pomposity."

His awareness of King's evident unknowing ability to create "an emotional and social fissure," in spite of the celebrated charisma, his indecision, and reiterated faith in a "Beulah Land" of racial concord

stated even when hearing the guns of economic wars thundering in the distance, is the biographic skeleton upon which he fashions the King psyche, colored and shaped by old-time Baptist religion practiced by his preacher-father, by the non-violent-protest theories of Gandhi, by the ebb and flow (and flotsam) of time, fate, and the news media.

With his book, Lewis breaks to smithereens the clay god molded by popular sentiment. Yet he does not destroy the magic of King, his nobility, and indestructable creed: Man is fundamentally good.

Out of the travail of his life and death, according to the Lewis interpretation, arises a man of peace, of sustained courage, of fault and error, and 'moral consistency and tactical sanity." For Lewis, the new King is more credible; he is worthier of honor, of remembrance, even having alienated black and white supporters committed to activism beyond the King conditions, less enthusiastic for his programs for the world's poor and the war in Vietnam. These did not have the King vision beyond the narrow horizons of home.

The Lewis biography, partly objective (with copious notes and a generous bibliography) in the manner of historical recording, partly interpretive in the style of contemporary comment, analysis, and deduction, (He is often arrogant in his knowledge and verbally stilted.), is first-class history of the awful Sixties, which, like King, cannot be ignored or forgotten, that must be observed, remembered, and interpreted if the present is to be understood and the future anticipated with any degree of sanity.

The King is dead. Long live the man.

THE SPEECHES OF MALCOLM X AT HARVARD
Edited by Archie Epps
Morrow -- $4.95

Malcolm X

Ask a black student who the Negro leaders are and he, in a list of a half dozen, will consistently name Malcolm X, minister and once the dynamic disciple of Elijah Muhammad, iron-willed, egotistical, but evidently effective leader of the Nation of Islam, the Black Muslims (not to be confused with the Islam of the East, according to Malcolm X's findings while on a pilgrimage to Mecca).

The student's choice plainly differs from those of the Nashvillians, two or three generations older, polled by THE NASHVILLE TENNESSEAN and recently featured in an issue recognizing Negro History Week. The oldsters did not mention Malcolm X in a field of ten.

The odd disparity or difference between the two, it seems, is not that the younger generation fails to revere the Martin Luther King qualities of prominent men, but rather, in the spirit of this unsettled time, youths are attracted to him who "tells it like it is," who

advocates the full breaking of the yoke of domination by the white Establishment inclusive of the conservatism of the Negro middle class, and who works religiously toward this goal even to the point of fighting and dying for it.

So, the appeal of Malcolm X, social critic, a one-time gay blade of a Harlem hustler, who while serving a Massachusetts prison term for robbery, was attracted to the teachings of Elijah Muhammad, father of "a small urban prophet cult," the so-called Black Muslim premise embracing the belief in the ultimate salvation of the black man in the U.S.A. by a divine act.

Malcolm X is also attractive because he, having broken with the dictatorial Elijah, taught an independent, liberalized version of the Black Muslim creed, and because he ultimately rejected full separation of the races, espousing the thesis of interracial cooperation, elements in his The Autobiography of Malcolm X, favorite reading among Negro collegians for its realism, philosophy of black independence through economic and political union, and a forceful narrative line.

Malcolm's assassination at 50 at New York City on February 21, 1965, for reasons never stated with certainty by analysts but perhaps for straying from his own call for revolution, has added to the luster of the hero's crown.

In the final years of Malcolm X's career, he was a most sought-after public speaker by students throughout the land. He spoke three times at Harvard, whose assistant dean, Archie Epps, has edited the speeches for publication under the title, "The Speeches of Malcolm X at Harvard."

Editor Epps, a civil rights activist in the Boston area, has included a long, often vague, and rather clumsily pedantic introduction, one-half the book itself, important chiefly as an interpretive biography of the rebel.

As is "the Autobiography," "The Speeches" becomes a living thing after the Epps "sleep" when Malcolm X tells it as he sees it. The book burns with anger yet sustains itself marvelously by the minister's purpose: the search for human dignity generally and specifically the definition of the Afro-American in terms of Africa and the U.S.

That this able spokesman captures the imagination is an understatement; that his speeches, certainly these provocative three, draw the image of intense sincerity and the progressive development of a contemporary mind fraught with disenchantment with the failure of democracy is credit to both Malcolm X and Epps. At the same time, they construct a plane for dialogue and understanding. In these ways the Epps book is an important item in the bibliography on race relations in America.

NATIVE SONS
By Edward Margolies
Lippincott -- $5.95

Edward Margolies

"Native Sons" borrows its title from the novel, "Native Son," by the most widely read and critically respected Negro American author, Richard Wright, who wrote fictively for the first time, according to Professor Edward Margolies of Staten Island University, of "the shame, the terror, the rage, and the self-hatred many Negroes experience in the course of their American lives."

In this way a pioneer, "Native Son" "opened up for Negro writers not only the bitterness of their own lives, but other taboo matters as well," including miscegenation, the white-Negro power structure, "and even the singular freedom a Negro feels in a society that denies him any recognition of his humanity."

With the example of Wright's story of the tragic black hero before him, Professor Margolies has decided to report, under the title "Native Sons," his study of Afro-American writers who, as heirs of the Wright legacy, have sought, largely in the novel, to evaluate the Negro "historical and cultural experience in this century: the Southern community, the continuing migration to the cities, the urban proletariat, miscegenation and interracial love, the Negro church, the expatriate point of view, the new nationalism" as represented by LeRoi Jones, whose energizing poetic force "has lately become a monomaniacal obsession."

Margolies' subtitle, "A Critical Study of Twentieth-Century Negro American Authors," is not appropriate, however, first of all because he restricts the study to those authors who have written since 1940, limiting himself to only 16 of these, though his introductory chapter is designed as a summary-prelude to the critiques comprising the body of the volume, this chapter justifying the selectivity on the basis of activism, for the most part.

Secondly, however satisfactorily he may argue to justify his choice of subjects, Professor Margolies' omissions are dramatically gross, for example, Ann Petry's urban fiction, particularly "The Street," and Arna Bontemps' treatment of migration (though written in collaboration with Jack Conroy), "Anyplace But Here," and his thoroughly readable biographical histories young Americans find enormously attractive. And to omit Margaret Walker's "Jubilee" and the photographic realism of Gordon Parks and the humor of Langston Hughes is a literary sin.

Then, too, he worries his analytical point ad infinitum to a blur, as in the instance of Demby's "The Catacombs," undeserving of the incisive wonderment through which the critic views the subject.

All this does not mean in the final judgment that "Native Sons" is not a worthy undertaking. In spite of its weaknesses and certain

errors of fact, the book, written in an easily-read style, will win high regard for a serious attempt to interpret the works and literary value of certain black Americans writing creatively and effectively.

The description of the Harlem renaissance and the chapters on Wright, Ralph Ellison, and Malcolm X alone justify the project. And the Baldwin critique in terms of the Negro church and the scathing attack on Jones, while a bit precious, are illuminating and provocative. All these support the idea of a developing literary tradition within the black subculture and a prideful view of race for other "native sons."

COMING OF AGE IN MISSISSIPPI
By Anne Moody
Dial -- $5.95

GREEN POWER
By A. G. Gaston
Southern University Press -- $4.95

Anne Moody

In this winter of our discontent, here are two interludes, disquieting and somber, the first by Anne Moody of the new generation in a language of protest and condemnation, the second by a symbol of conservative containment and adjustment. The generation gap between them is a chasm, a great divide of suspicion. Therein lies what may well be one of the great social dramas in American culture, the apparently unreconcilable black militant's philosophy of revolution versus the moderate and often conciliatory creed of the Afro-American middle class.

Mississippi is hell is the kindest thing Anne Moody has to say about her native state. She cannot go home again to Centreville, lest she be slain for having forgotten her "place" as a black girl. She dared sit-in in Jackson's Woolworth's and in Canton, as a CORE volunteer, alongside young white Northerners, and encouraged illiterate cotton-pickers to register to vote. Because she did so, a man was shot to death, homes were bombed, and her mother was reduced to a nothingness of fear and weeping.

Racism, intimidation, second-class citizenship, Klan reprisals, and poverty have generated such hate for the Mississippi system in this young woman's heart that she expresses herself in a blaze of anger.

"Coming of Age" is no Cinderella tale. When it ends, Anne is poor as ever, and promise, hope, tomorrow, are hardly in her mind much less her vocabulary. Luck has come her way, most of it bad, almost diminishing her. In fact, a harsh fortune dogs her every step, narrowing her philosophical vision, demeaning her ethical code, and hardening her heart.

What rescues Anne from becoming a ghoul is the very core of her youthful activities and the essential interest of the book itself, the

movement. With a few dollars she managed a junior college course (her criticism of the shoddy place is superb reporting and sharp criticism of adult deceit).

In 1964 she earned a degree at 23 from Tougaloo College near Jackson, where she learned of kindness and also involvement in her people's fight for freedom initially through the NAACP. The strength of Anne Moody's story is her painfully earnest involvement. She is at war with Mississippi. Her credo: "I am going to live by the rules I set for myself." All this from a book that might well be named "Survival: Mississippi Style."

The great difference between this and A. G. Gaston's "Green Power" is the difference between a dime and a million dollars. Gaston rose from storied rags to riches, Birmingham's fabled man with the golden touch. Though witness once to a lynching, and in his 20s as a veteran of World War I, and as a poor "nigger" victim of Alabama's caste system, he sings praises to his beloved state, where he has profited handsomely from diverse business ventures with an annual payroll of one and one-half million dollars. He could not possibly share Anne's point of view. Instead, he succeeds in drawing an image of himself as the benign De Lawd in "Green Pastures," truly a dream character.

From Booker T. Washington, the apologist, he has borrowed paternalistic moderation and an insistence on the power of wealth as a stepping stone to personal emancipation. With heavy platitudes he sermonizes, but I am afraid he will not save a soul. Anne Moody would call him and Booker Washington Uncle Toms. I am inclined to agree.

RICHARD WRIGHT: A BIOGRAPHY
By Constance Webb
Putnam -- $8.95

Richard Wright

When Wright's autobiographical "Black Boy" was published, it was a Book-of-the-month Club selection and within the year, by March 1945, its sales reached the 400,000 mark as a best-seller, the critics exclaimed, "Genius defies explanation; great literary talent; outstanding literary achievement of the last few years." Dorothy Canfield Fisher compared the 37-year-old Negro author, Richard Wright, with Rousseau and St. Augustine. Bilbo called the book a "damned lie" but William Faulkner wrote in an admiring letter.

"You said it well ... I hope you will keep on saying it ... as an artist ... The good stuff comes out of one individual's imagination and sensitivity to and comprehension of the suffering of Everyman, Anyman, not out of the memory of his own grief."

It was this remembrance of the "shabbiness and emptiness of life lived under white domination as reflected in the personalities and relationships of his own family," a tormenting awareness of the"fear and terror and dread inculcated in the Negro" that led Richard Wright to continued involvement with his characters and their plight and, therefore, to a subjectivity, a spiritual malaise that prevented his becoming a truly great artist portraying life within the framework of universals.

With a touch of the poet and the incisiveness of the essayist, he wrote with the gift of prophecy. His stories in "Uncle Tom's Children" anticipated the civil rights movement; his "Native Son" foresaw the current strife in the black ghetto; his "12,000,000 Black Voices" pioneered the picture-book essay now in vogue; his "The Long Dream" was a forecast of the role of the black bourgeoisie in the community, and his "White Man, Listen!" and "The Outsider" pointed toward the political dynamics of an awakening Africa and pled for a closing of the cultural and social chasm that divided white and black if the democratic way were to be secured.

All this from a man who had known the heart-chilling insecurity of black boyhood in Mississippi; the terrible vise of hunger and hatred in Memphis and Chicago during the Depression; the fantastic challenge of membership in the Communist Party in New York when everyone creative and imaginative deemed the Party to be the solution to the American economic catastrophe; and the disillusionment with the Party and expatriate years in Paris, where he died in 1960, while desperately seeking, with Galahad-like dedication and sincerity, the panacea for his own anguish: How can I live freely? His holy grail, the cup of freedom, was never found.

So, the tragedy of Richard Wright as author and as man was compounded.

In "Richard Wright: A biography," possibly without intent, Constance Webb writes less a biography than a memoir, less a critical account than a tribute to a beloved friend. She is much too close to her subject to be independent of involvement; she is too inclined to praise and to generalize and summarize works and events.

At the same time, however, her dear Richard is a true "native son," a natural symbol of the black protagonist in the racial dilemma of the USA's disquieting <u>now</u>. Miss Webb does the entire field of arts and letters a service by writing the most extensive study to date of a black writer who is also a major figure in American literature. She, for all of us, has written an unusually informative and arresting story about Wright's friends and admirers (he was the creative spur to National Book Award author Ralph Ellison) such as Langston Hughes and Nelson Algren, for her own unstated reasons ignoring that articulate critic of Mr. Wright, the widely read James Baldwin. With access to Mr. Wright's files and diaries and entree to his family circle and to unpublished materials, Miss Webb tells her story lovingly and finally

with evident tears recounts the last moments of Richard Wright, whose death she has not ceased to mourn.

We too cannot help but mourn the fate of Richard Wright. Perhaps William Faulkner realized the futility of counseling the young Richard to forget his own grief; even he could not have created his Mississippi Everyman had he been black.

BLACK DRAMA
By Loften Mitchell
Hawthorn -- $5.95

Black Drama

"It is no disgrace to be a Negro, but it is very inconvenient," declared the witty Bert Williams, comedian and satirist on his return from England, where he had given a command performance in 1903 at Buckingham Palace to celebrate the birthday of the Prince of Wales.

"Black Drama" is a variation on this theme as it tells the Williams story and a hundred-odd more, tracing, in the main, the role of the Negro in the New York theater, from the character of a West Indian slave-clown, Mungo, in Lewis Hallam's "The Padlock," ("Hallam fathered a long list of comic Negroes in the drama.") to the current, "revoltingly titled" "Hallelujah, Baby."

Here are twelve essays by Playwright Lofton Mitchell, written with great personality, excessively phrased admiration for certain Negro actors, to whom he is fanatically loyal, but with little talent for objective history. He is prisoner of his own emotions; his fine account, unique for its statistics, is bogged down in polemics on the thesis that Broadway is symbolic of the white power structure, "able to absorb that which it desires and to frustrate, agitate and destroy that which it hates."

He submits, further, that the ghetto groups must create a true drama, "a living instrument that advocates, communicates and entertains, an instrument that has a life commitment." Mr. Mitchell bitterly damns the theater process as blind, unknowing, prejudiced, cowardly, and chauvinistic, castigating producers and such show business spokesmen as Ed Sullivan ("mediocre America"), the Winchells, and Hedda Hoppers ("If eligibility requirements depended upon talent, they would be in the poorhouse."). The creative liberals and the liberally creative, among them Eugene O'Neill and Paul Green, used Negro materials unwisely and naively. He advises that in America a change must be wrought; a white revolution must "purge white America of its smugness, its arrogance, its pseudobenevolence and its desire to reshape the world in its own image."

His panacea is black drama - in the hands of young revolutionists. The process, unclear. In the bright sunshine of a new day's accomplishment, Mr. Mitchell stands under an umbrella of angry cynicism, forecasting dark days of stormy disaffection.

His attack against the upperdog is licensed; he has evidently trained for his private war, but he loses battle after battle, forgetting the first lesson of warfare - team effort (Is the GI black? Is he white?).

His GIs are the competent, luminous stars: Bert Williams, Rose McClendon, and Paul Robeson and a vanguard of actors who have honored the stage with dramatic presence. These and their many dark brothers have written a worthy history in the mainstream of American culture. They shout in a variety of choruses, "Jericho!" and the walls of bias do come tumbling down. But for Mr. Mitchell the action is not what's happening; it is too little, too late, unreal, and unpromising. Integration, no; black identification, yes!

Divorced from the unhappy case of the disenchanted Loften Mitchell, "Black Drama" stands strongly on its merits as a source book of dates, titles, authors, openings, casts, acting groups, and other information on the moods, fashions, themes, and personalities in the New York theater, especially about the plays involving Negro life, character, and actors whose roles have long been few, unflattering, and demeaning. The book is who-what-when in the theater of the U. S. Negro.

One part evident activist, one part chronicler, Mr. Mitchell is a third part sentimentalist. He is a hero-worshipper (Sidney Poitier, an idol); a lyric poet (he describes the funeral of Florence Mills with tears at floodtide); a wide-eyed fan of theater-writers (for Langston Hughes, hushed tones of reverence; for Arna Bontemps, quiet praise; for LeRoi Jones, angry defense; for James Baldwin, candid analysis but guarded laurels); and for his beloved Harlem, the attention of a constant lover.

Without question, much in race relations in the theater and its allied arts needs reforming. Intolerance is still the governing spur to disaffection, with which Mr. Mitchell is passionately concerned. But by his anger and his over-simplification of problems and solutions, his honorable intention is diminished. For no man is an island, not even the black man in Harlem.

FROM A BLACK PERSPECTIVE, CONTEMPORARY
BLACK ESSAYS
Edited by Douglas A. Hughes
Holt, Rinehart -- $3.95

Black Thought

The long list of pertinent materials on the black experience in America is ever-expanding. Case in point: From a Black Perspective, edited by Douglas Hughes of Washington State University.

With Camus' philosophy in mind ("The evil that is in the world always comes of ignorance, and good intentions may do as much harm as malevolence, if they lack understanding."), Hughes has engineered a scaffold of ideas at the walls of racism, hoping awareness - the new thing - to fashion and build a buttress against black violence and the white backlash, also many times violent, and to construct "a more harmonious racial climate" despite prevailing polarization.

His masons with one exception are 19 blacks of a new mold: they, casting off the ideological rags of Uncle Tom, view themselves as "black, beautiful, and different from the white man ...; they look one in the eye and speak of black power as already and not a prayer."

In hard prose that is the essence of the often frightening truth of blackness in the U. S. today, they, the radicals and the moderates, reject a life-style that is a carbon copy of traditional norms and loudly, hotly sometimes, and forcefully restate the basic principle of democracy: "We hold these truths to be self-evident; that all men are created equal."

Among this corps of intellectual engineers are the logical Kenneth Clark (discussing social trauma), the incisive James Baldwin (describing agony in the ghetto), the dynamic Nathan Hare (reviewing the conspiracy to deprive the black man of dignity), the flamboyant Nathan Wright Jr., (exhorting blacks to racial pride), the worried John Killens (insisting on the recognition of black heritage), and the angry Stokely Carmichael (defining black power).

Though propagandistic but more inventive, more appealing to the general reader for their contemporariness are Brown's "The Language of Soul." Malcolm X's. "The Black Revolution" and two essays by the daring philosophers, Eldridge Cleaver and Julian Bond.

The collection ends with Martin Luther King Jr's, study of social problems in America today, expressed in the hope that is at the heart of non-violent confrontation, but sadly shaded by a recurring pessimism.

Notes on Authors and Ideas.

ROOTS OF NEGRO RACIAL CONSCIOUSNESS
By Stephen H. Bronz
Libra -- $1.95

Racial Consciousness

A school of philosophers of history is teaching the principle of nullifying the past and crediting only the present as meaningful in the affairs of mankind. In the arena of ideas, it is strikingly interesting to note that black thinkers, the revolutionists among them, are preaching religiously the quality of authenticism in their history to affirm their faith in race and to bolster pride in heritage. For them, the Negro past is no myth.

Stephen H. Bronz, a student of American culture, offers a case in point, "Roots of Negro Racial Consciousness." His thesis is that the Harlem renaissance of the 1920s, the time after World War I when the literary world "discovered" the artistic genius and general creative abilities of the black writer, was a period that saw the beginning of the end of the "fawning, partly dissembling Uncle Tom" of Reconstruction, despite the arguments of those who teach that black history began in the mid-fifties with the birth of today's militancy.

In support of this idea, Bronz presents a closely documented critique of the works of three authors, J. W. Johnson, Countee Cullen, and Claude McKay, who, individually different in tone and essence but totally responsive to the artistic impulse, in spite of the tradition to write according to established norms in the dominant society, nevertheless revealed sometimes strangely, often entertainingly, ever provocatively of what it meant to be a black American author in the 1920s.

The Bronz book, then, is a bio-bibliographical analysis of the renaissance author and the milieu that "for the first time produced quantities of novels and poetry dealing with questions of racial identity," and that generally produced such writers as Arna Bontemps and Langston Hughes, who through the years since dedicated their lives to a better understanding of the black mind through literature, and specifically the authors of the Bronz concern, for whom unfortunately death was fairly soon, but not before they had written finely of the world as they saw it. Their works contribute signally to the full story of American literature.

Johnson's novel, Autobiography of an Ex-Coloured Man, is special for its study of what was referred to in the Twenties as the "new Negro," a rebuttal to the persistent stereotype that blacks were irresponsible, dumb, and criminally constituted. His God's Trombones is a rendering of folk sermons and indirectly an appeal to young poets to "express the racial spirit by symbols from within."

Countee Cullen, a highly regarded sonneteer, though "disillusioned, detached, and a little quizzical towards the Harlem renaissance," and critical of the period for its "excessive chauvinism," in his anthology, "Color," asserted the "ultimate equality of the races" and elegized the

The rebel Claude McKay is the center of the third phase of this book. This part is more vigorous than the other two, possibly because of the very fire and substance of McKay's temperament and talent. McKay wrote insistently on the many levels of injustice in the USA, his sonnet, "If We Must Die" being a favorite among black collegians, and his novels being attacks on the American denial of rights to the masses.

Even though the Bronz analysis of these three writers is in itself a worthy project, it is a work whose importance is a step beyond a simple appraisal, as has been inferred. Bronz indicates how these three authors of the middle class stand hand to hand with those of the Thirties, all combating the unfairly established concept, the accepted image of the black man as the "fawning Uncle Tom or a dangerous and lascivious savage." They gave him the starch of pride and a new room in which to stand. For him, according to Bronz, Cullen wrote it was neither a tragedy nor an anomaly "to make a poet black and bid him sing."

BLACK STUDIES IN THE UNIVERSITY
Edited by Armstead L. Robinson, Craig C. Foster, and Donald H. Ogilvie
Yale University Press -- $1.95

THE MILITANT BLACK WRITER IN AFRICA AND THE UNITED STATES
By Mercer Cook and Stephen E. Henderson
University of Wisconsin Press -- $1.95

Black Studies

The press for black studies in many American colleges is causing a dramatic reaction in the publishing business, which is printing a whole catalog of books by and about the Negro author. Two cases in point are Black Studies in the University and The Militant Black Writer.

Black Studies is an edited record of the proceeding of a Yale University symposium early in 1968 to bring together "key faculty and administrative personnel from a number of schools with a group of respected and recognized black and white intellectuals," whose concern was the Afro-American experience and whose roles in the exchange would relate to black studies.

Yale had been stalled in its attempt to sell the faculty the validity of an Afro-American program and it sought in the symposium framework to "thrash out the intellectual and political issues connected with implementing" such a program.

The editors, two of whom are Yale students, are aware that the papers presented "constitute no definitive solution to the vast array of

problems, yet they knowingly took a first step to understanding in raising issues implicit in the topics, "The Role of Education in Providing a Basis for Honest Self-Identification" by a Tufts psychiatrist, and "The Black Community and the University" by Watts Revolutionist, Ron Karenga.

No blueprint, this, but points of view toward the role of contemporary education to show a "revealing relationship" to the way the world functions.

Two black professors, Mercer Cook and Stephen Morehouse, in The Militant Black Writer, expresses another view of the black revolution, the Afro-American and the African author.

Prof. Cook presents a basic first examination of African writers, exploring in a comparative analysis the themes of "Independence, civilization, identity, African personality, and sociology."

Prof. Henderson's essay is more interpretive. With rich candor and specific references to current poetry it explains such terms as militant, the I'm-black-but-I'm-proud banner, and the idea of "survival motion" (writing as "an act of survival, of recognition, of love"), and the essential virtue of a revolution articulated in soul, the "primal spiritual energy."

This book is of enormous importance not only as concepts of intellectuals who would emancipate their black brothers from racial mythology, but also as a primer for understanding the national and international black movement.

All this is the result of the professors' participation in 1968 in a symposium sponsored by the English Department of the University of Wisconsin after imaginative insistence of a black student there who envisioned the worthwhileness of conversations on the Afro-American who writes sometimes shockingly out of the "conditions of his existence."

Sartre asked: "What did you expect when you removed the gag that closed those black mouths? That they would sing your praises?" No is the answer according to the Militant Black writer, yet in the sadness of the current strife it suggests a national renaissance through the "revolutionary potential," through the "wholeness and energy and healing" of soul.

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P.S. **** AND XXXX! CHILDREN'S BOOKS, I LOVE THEM!

I cannot be purely professional when it comes to children's books. While recognizing their merits, I must also respond personally to their narrative line, comic phrasing, or/and illustrations. Then, if the books are of the black experience, I am particularly inclined to view the proceedings through the wide frame of adult values that includes both universal aesthetic gladness as well as sadness, two aspects of any life anywhere and certainly two elements of day-to-day living in Negro America.

As I write this, I am thinking of what the late Poet Laureate of Harlem, Langston Hughes, observed through his folk character, Jesse B. Semple, in SIMPLE'S UNCLE SAM (Hill and Wang, 1965):

> Some people do not have no scars on their faces, but they has scars on their hearts. Some people have been beat up, teeth knocked out, nose broke, shot, cut, not even so much as scratched in the face. But they have had their hearts broke, brains disturbed, their minds torn up, and the behinds of their souls kicked by the ones they love ... Oh, friend, your heart can be scarred in so many different ways it is not funny.

The scars and the hurt of the black child, -- these I have in mind as I write this. So, I read a book of Negro life designed for the younger reader from two levels, and without being burdensome, I should like to share reactions to several titles of interest to the young yet of such a special quality (appeal, commentary) as to be attractive to adults.

1. Bontemps, Arna, STORY OF THE NEGRO, Knopf, 1948

   From the African background to the present, the history of the black man in America is told with an emphasis on reasons for attitudes, justification for pride in heroes, - all shot through with the starch of dignity. For children big enough to listen, for anyone old enough to read.

2. Bontemps, Arna, WE HAVE TOMORROW, Houghton, Mifflin, 1945

   Twelve profiles of Negro Americans whose success was hard-earned. They said: Yes, I can make it, and did. Grades 6+.

3. Burroughs, Margaret Taylor, JASPER THE DRUMMIN' BOY, rev. ed., Follett, 1970

   Here is a delightful comic study of the dreamer-child versus the ambitious mother. The young one, Jasper, will not be the concert pianist his mother wishes but a drummin' boy. He had talent (he got it from his grandpa); he also had talent to organize a neighborhood band through which he solves his problem. Grades 3-6.

4. Clifton, Lucille, SOME OF THE DAYS OF EVERETT ANDERSON, Holt, Rinehart and Winston, 1970

   Lucille Clifton, a new black poet who won the 1969 Discovery Winner at the YMHA Poetry Center in New York City, captures the joyous rhythms of childhood in this book, distinguished for its sketches in rich browns by Evaline Ness, winner of the 1967 Caldecott Medal. Grades 1-3.

5. Epstein, Sam and Beryl, GEORGE WASHINGTON CARVER, Garrard Press, 1960

   A Discovery Book about the Negro scientist who helped whites and blacks understand one another, - a story for any boy or girl in search of a hero. Grades 3-5.

6. Hughes, Langston, BLACK MISERY, Paul S. Eriksson, 1969

   Here are Hughes' final but witty reflections on what it means to grow up black in the U.S.A. His terse captions bring a feeling of reality to the black and white sketches by Arouni. Though he viewed the world through dark glasses, he could see the red of the rose: his gift of laughter was second sight. Grades 8-10.

7. Mendoza, George, AND I MUST HURRY FOR THE SEA IS COMING IN, Prentice-Hall, 1969

   A black child imagines far-off places in this lovely book whose unique beauty derives from fine photographs printed in Japan. Mendoza reached for and caught in an almost allegorical process "meaning in a world scorched with hate." Grades 3-6.

8. Monjo, F. N., THE DRINKING GOURD, Harper and Row, 1970

   In the I Can Read History Book series, is this story of a white boy's discovery that all laws are not fair, for example, those pertaining to runaway slaves such as Little Jeff and his father en route to freedom on the underground railroad. Grades 3-4.

9. Patterson, Lillie G., BOOKER T. WASHINGTON, Garrard Press, 1960

   Lillie Patterson, a Hampton graduate, re-tells the tale of Hampton's most illustrious alumnus, of the slave boy who, at slavery's end, walked miles to find a school, fascinated forever by the idea of education. Grades 3-5.

10. Shearer, John, I WISH I HAD AN AFRO, Cowles, 1970

    John Shearer is a winner. In the Metropolitan Museum of Art's "Harlem on My Mind," his photographs were most impressive. He is 23-years young yet brings to his moving story of Little John's developing awareness of the strange world beyond the hearth and a pride in blackness an old man's philosophical vision. Little John suffers from the fever of the generation gap: his father denies him an Afro ("Long hair don't make you any blacker," muses Big John). Grades 5+.

11. Shotwell, Louisa R., ROOSEVELT GRADY, World, 1963

    As the 9-year-old son of fruit pickers following the crops, Roosevelt finds life fun, that is, sometimes. More often it is a puzzlement: Why can't it offer him a "stay-put" place to which his family could belong? A notable-book-of-the-year selection by the American Library Association. Grades 4-7.

12. Stepton, John, STEVIE, Harper and Row, 1969

    STEVIE is one of the artistic successes of 1969 in children's writing by 19-year-old John Stepton, who not only tells of a child's first awakening to basic human needs, but also he illustrates both action and mood magnificently. Grades 2-5.

13. Wagner, Jane, J. T., Van Nostrand Reinhold, 1969

    J. T. is a cat story, -- a real cat and a "cat" of a boy, J. T. of Harlem at Christmastime. The story is special. It was filmed for a triumphant television moment, communicating, as the book does through Gordon Parks, Jr.'s photography, the difficulties a child experiences trying to interpret himself and to reach his elders. For those who can read or who can read to those who can't.